

**Figure 3**  
*DWA, electronic model, MvdR, NNG, External View, looking from the North-eastern limit of the podium towards the temporary exhibition hall*

By studying published drawings of the NNG it is possible to ascertain key dimensions of the roof/grid. It is: 1.8 metres deep, ordered on a 3.6 x 3.6 metre module, eighteen modules from front-to-back and eighteen modules from side-to-side. The eight columns supporting it are 8.1 metres high, which means the proportional relationship between the depth of the grid and the air/space underneath it is 2:9.

The columns reach down from the roof/grid to the paved-floor of the podium. Between the paved surface of the podium and the top of the roof/grid there is an implied modular striation of space, the unit of measure being ninety centimetres. The air/space between the paved surface of the podium and the top of the roof/grid is striated eleven times, nine times between the podium and the underside of the roof/grid and twice between the underside and the top of the roof/grid; between the ninth and tenth striations is a narrow zone of separation, acknowledging the pinned connection holding the roof/grid to the tops of the supporting columns (figure 4).

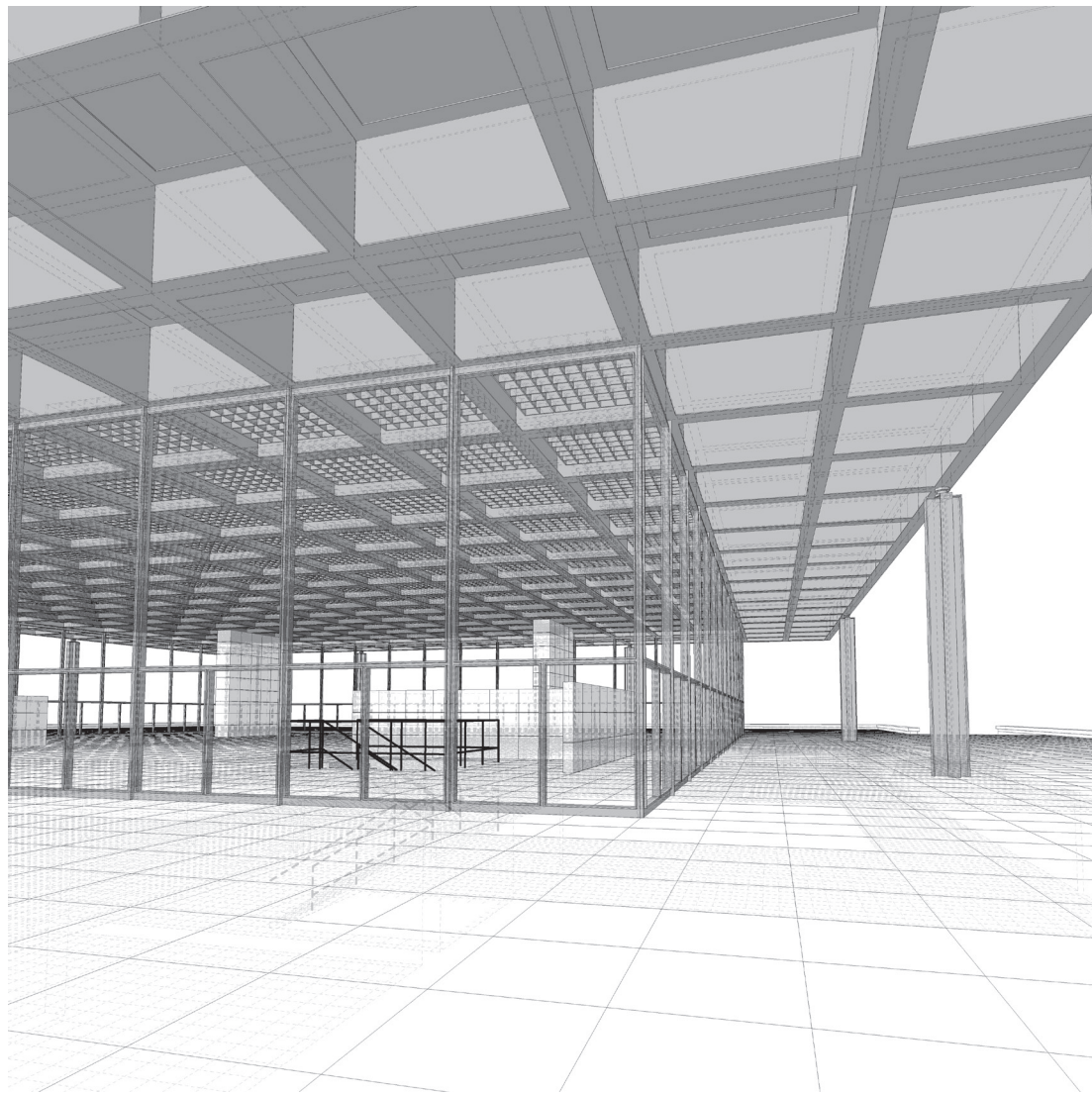
The system of spatial striations is an eternal object, captured within the enduring object that is the building, in three ways. First in the glass-screen hanging down from the underside of the roof-grid. The glass-screen consists of glazed panels, set within a black framework of slender steel. There is one horizontal division of the frame, it marks the third of the nine striations dividing

the air/space between the paved-floor of the podium and the underside of the roof/grid. Second, in the low-level screens that delineate the areas for cloakroom activities. These screens rise to the same height as the framing division of the glass-screen, in other words, they too mark the third of the nine striations dividing the air/space between the top surface of the podium and the underside of the roof/grid. Third, in the two identical rectangular shafts, symmetrically placed and clad in panels of green Tinos marble. The shafts function as service ducts, presumably they contain pipes, conduits and mechanical equipment. The shafts appear to reach-up to the underside of the roof/grid, although it is not clear if they touch it. The marble panels are cut to correspond to the spatial rhythm of the eight striations drawn through the air/space between the paved surface of the podium and the underside of the roof/grid, dividing it into nine equal parts (figure 5).

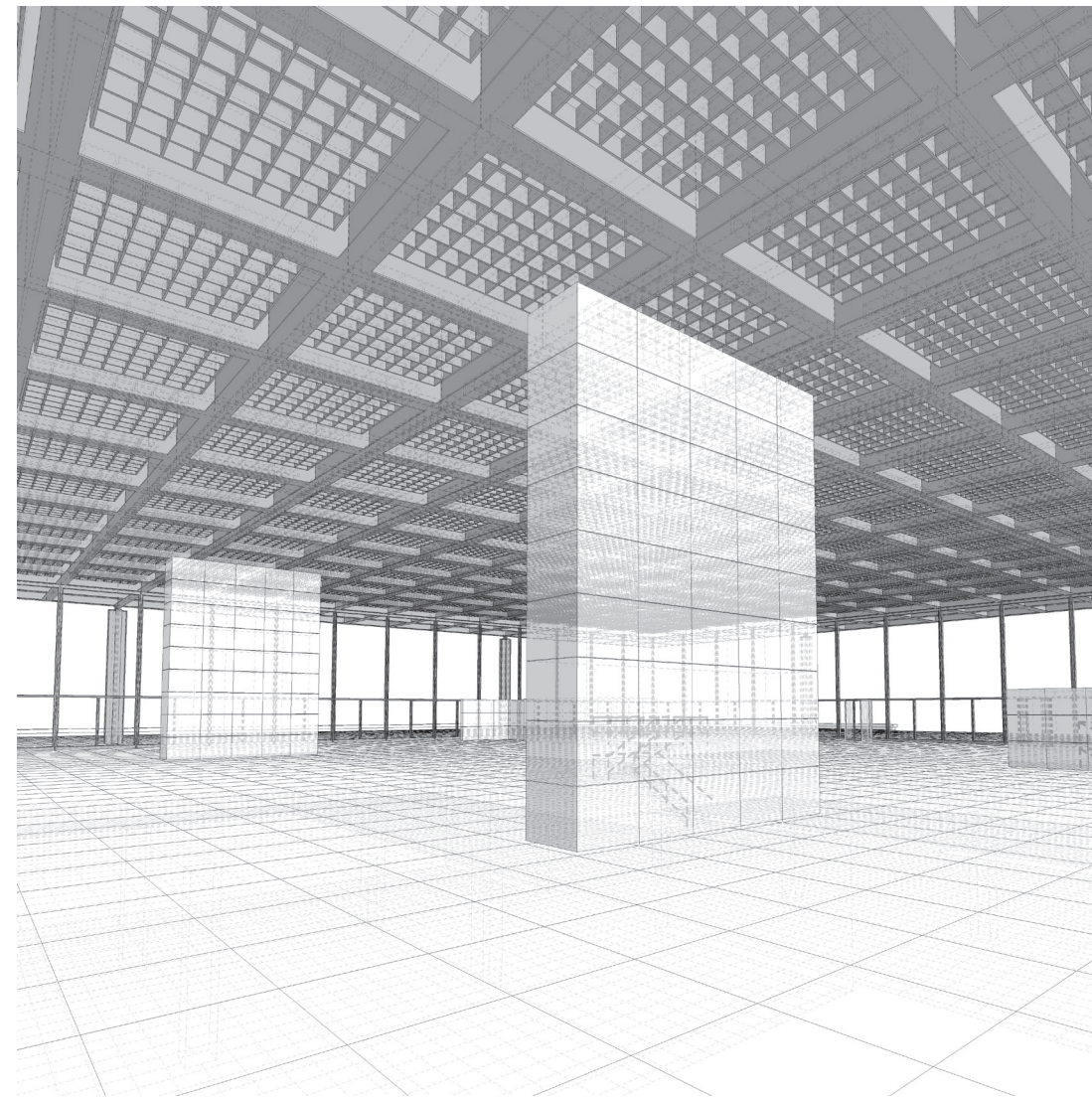
The eternal objectivity of the system of spatial striations is tentatively made to appear in the enduring objects that sculpt the air/space between the paved surface of the podium and the underside of the roof/grid.

Turning now to the space below the podium, or rather inside it. The podium serves as an enormous basement for the NNG and, as we have seen, houses a variety of functions essential to its operations as a public museum.





**Figure 4**  
*DWA, electronic model, MvdR, NNG, External View, looking along the North-eastern wing of the ambulatory, showing the twinned columns forming part of the roof-support armature*



**Figure 5**  
*DWA, electronic model, MvdR, NNG, Internal View, looking obliquely across the temporary exhibition space, from the South-western corner, towards the shafts of Tinos marble*



Between the basement floor and the basement ceiling there are no physical marks and therefore no clues as to the presence, or not, of an eternal object ordering the basement air/space. Furthermore, the distance between the topside, paved surface of the podium and the underside, tiled ceiling, is unknown!

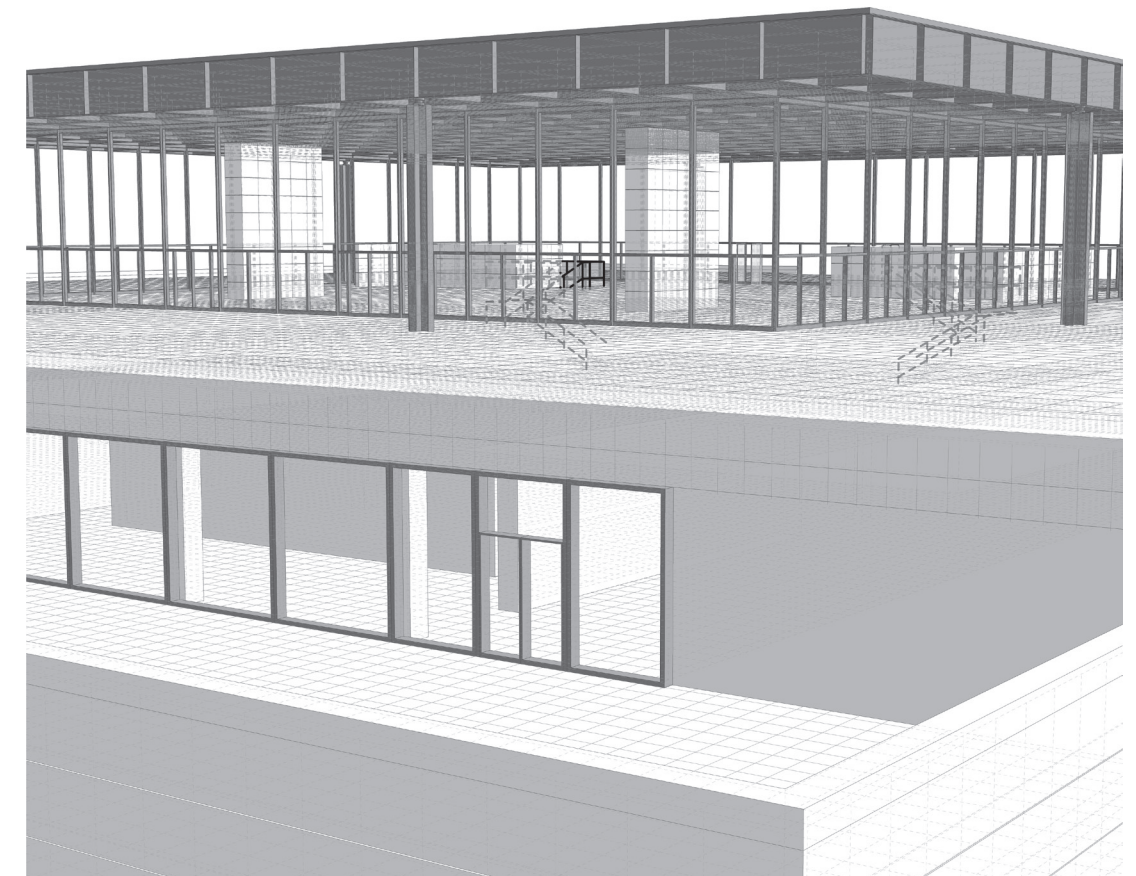
In fact there is an eternal object ordering the basement air/space, it can be found by turning to the garden at the back (figure 6). The walls enclosing the garden are lined with slabs of stone, which are coursed in what appear to be even bands. From the underside of the parapet that stands up on the top surface of the podium, to the basement floor, there are eight striations and one narrow band of separation. The separation band sits between the bottom of the parapet and the first of the eight striations dropping down to the basement floor. The band plus two of the eight striations corresponds to the depth of the podium and the remaining six correspond to the airspace between the basement ceiling and the basement floor (figure 7).

The actual dimension of the striations drawn into the basement air/space is more difficult to ascertain than the ninety centimetre divisions drawn into the air/space of the large room above. However, the ratio between the respective volumes of air is in the proportion of thirteen below to eighteen above.<sup>17</sup>

The analysis given so far establishes eternal objects, in the mode of horizontal planes, striating the sculpted atmosphere of the NNG; but what about the other direction, is there an equivalent system of vertical planes? If so, what is the relationship between these and the horizontal planes and how, as the NNG endures, do they appear together? One way to answer these questions is by attending to the paved surface of the podium. The podium is a rectangular figure, very nearly square, its surface is marked by the coursing of stone paving slabs that capture the eternal object of a 1.2 metre square grid.

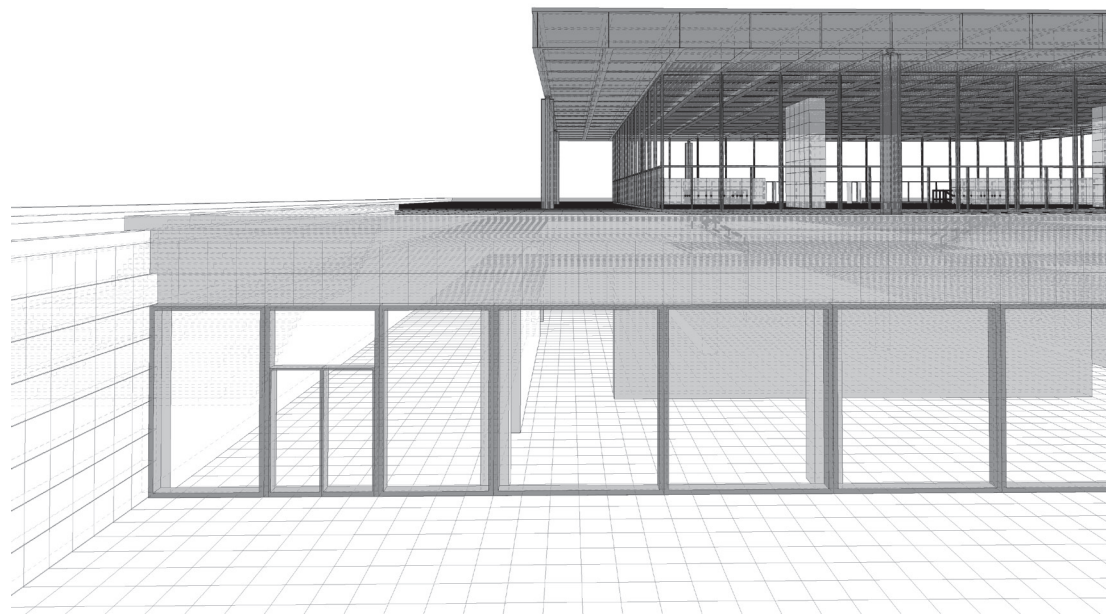
Between the podium paving/grid and the ground of the surrounding city space there is a change in level, i.e., the paving/grid is raised up in relation to the ground datum of the city, which means the limits of the paving/grid are clearly delineated. In fact, the change in level between the raised up figure of the paving/grid and the ground datum of the city falls away from front to back, with the main steps up to the podium located on the side closest to the datum of the city. The change in level means the visitor's journey across the paving/grid is accompanied by an increasing feeling of detachment from the datum of the city (figure 8).

The feeling of detachment is characterised by two dominant perceptions. On the one hand, an increased awareness of the ambient light in the air, on the other,

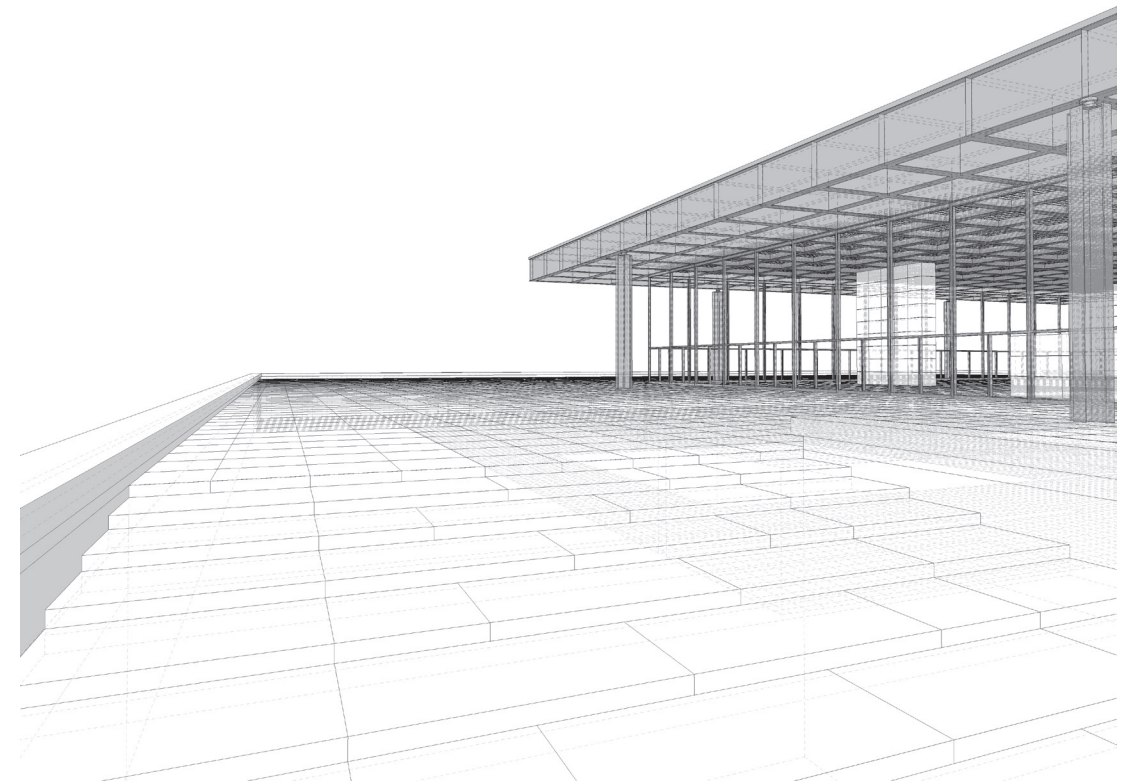


**Figure 6**

*DWA, electronic model, MvdR, NNG, External View, as if sitting on the garden wall, looking back over the garden towards the podium and temporary exhibition space*



**Figure 7**  
*DWA, electronic model, MvdR, NNG, External View, showing the coursing of the garden wall and the flow of the paving grid into the hollow-podium-basement*



**Figure 8**  
*DWA, electronic model, MvdR, NNG, External View, showing the steps leading up and onto the podium from the South-eastern corner of the site*